

## CONCERT WITH NO ORCHESTRA

Yet It Was Pronounced by Every One a Gratifying Artistic Success.

Magnificent Choral Work That Showed Careful and Conscientious Training on the Part of Its Director.

Nordica and Margaret Reid Surpass the Expectations of the People.

Triumph for Miss Walker—Hall Well Filled—Some Talk of Giving a Popular Concert—N. Thursday.

## WAS A DISTINCT SUCCESS.

Our Grand Concert Gives a Taste of What the Festival Might Have Been.

The big concert at Tomlinson Hall last night was a grand success artistically, and to comment on it financially, it may be added that there were over 2,300 people in the hall, representing over \$2,400 to the box office. Nordica's magnificent voice on this night in a measure made the music people overlook the fact that the festival of the old time, held just as the advertisement truthfully read, came back with a more thorough knowledge of how to please big audiences and a more graceful confidence in her powers. Then there was the chorus, so drilled now that the old musician would hardly compare it with the chorus of the first musical festival in Indianapolis a few years ago. The swift jerk and swish of Director Arens's baton seems to exact just so much and no more of the harmony from each group of voices. There is no dragging, no solitary echo of some lagging chorister, the crescendo and diminuendo rise and fall with grace, and with voices in unison, while the tone and power of these 250 voices are so developed that the spacious hall completely loses its loneliness.

This year the gowns of the fair choristers did not partake of the general whiteness, for varied colors prevailed, giving a pretty effect. There were all the fashionable shades dear to the feminine heart this season, but the pink, the blue and white made a struggle to give a patriotic aspect to the gowning. The dress is, of course, what one noticed before the first note of the piano was struck, and after that all was forgotten in Nordica, Reid and the magnificent choral voices.

The hall was not elaborately decorated, pots of palms, spiral and tropical greens forming a hedge for the chorus and soloists. Some of the musicians really insisted that the chorus sang to better effect without an orchestra, citing the old truism that an instrument is a detriment to the purity and tone of the human voice. A piano answered for the entire programme, and it was not a Paderewski-advertised instrument at all. Bringing Paderewski to mind recalls the questioning of a visitor from the country who was informed as to the personnel of the festival, and confidently remarked to his companion that "that was Paderewski with the black and white in his hand." It was not Paderewski, however, only Director Arens to whom he referred. This latter gentleman participated in the concert, sang by that time the chorus giving him a vigorous salute as he came upon the platform. It was after when the first number was given, and by that time the hall was well filled. There was little distinction between the balcony audience and the down stairs audience, and a great many of the men appeared in costume du rigueur and full evening dress was by no means a feature of the concert.

Miss Reid was a trifle late in arriving, and her first solo was deferred until after Mr. Schliwien's numbers. The opening choruses were "Mourning, Ye Afflicted Children," from "Man Mountain," Handel's great oratorio "Judas Macabean," and it was singularly well chosen for the occasion, the opening of classical programme on account of its impressive effect on the musical as well as lay mind. Director Arens's first solo was to be the magic wand that brought out the touching wail from the sopranos and tenors, and again to draw out a deep woe from the basses while at that time came the mournful, almost tragic lament: "Your father is no more." The musicians commented upon the wonderful rendition of the chorus taken collectively. The director received a bunch of American Beauties as a compliment to his work.

Mr. Schliwien enjoyed a triumph. He pressed his old violin to his breast, drooped his eyelids and played as he seldom has played before. The music was so soft, almost a ballad in every half dozen strains, so it seemed to the untutored mind, and withal there was such sweetness of touch, such smoothness and softness, and again almost pathetic. Suddenly would come that low cry that only the violin knows, "to one captured by the witchery of this instrument in a master's hand, one strain might be compared in an ethereal way to the cooing of a dove in twilight, or to one more fascinated, it might be likened to the cooing of a dove on a Sunday evening when one thinks of 'Tears, Idle Tears.' His rendering of Ernst's "Airs Hongroises" showed his gorgeous bowing, including a piece, Miss P. Phillips, where there was a beautiful, fantastical flitting from note to note. Intervened in the conclusion of this selection was an almost plaintive air, and a applause lasting three minutes followed the retirement of Mr. Schliwien.

Miss Reid's solo, "Jean de Neville," was brilliant and showed to advantage the perfectly cultivated voice of this Hoosier artist. Nordica was fairly radiant and dazzling in a striped silk gown, bedecked with pins and clusters of diamonds. Her rare flexible voice carried a volume of sweet melody into the far recesses of the hall. The chorus was no more delighted than the audience and after the aria from "Herodias," the people even went so far as to cry out for the famous soprano. She might have enjoyed her triumph in Westminster Abbey more, but it could not have been heartier in its tone than that of last night. Miss Sadie Walker surprised an Indianapolis audience, and the home people have often heard her sing, but not by the side of such an artist as Nordica, with whom she had a duet, sustaining her part with great credit. She was given a royal encore and responded.

## THE WORK OF THE ARTISTS.

Mme. Nordica, Miss Reid and Miss Walker's triumphs—Their Selections and Encores. Nordica and Margaret Reid represent two widely different types of the soprano voice. Nordica has the serious quality, full of passion and realism, capable of expressing the elements of experience, and is the dramatic soprano.

Nordica's success before an Indianapolis audience was not only reiterated, but augmented over her last appearance. With

the "Barber of Seville" her applause started and reached its climax with her last number. She wears as many diamonds, perhaps as any person on the opera stage. Her hair and the front of her waist were resplendent, and mostly all have come as gifts from her appreciative patrons abroad. She comes before the audience as one used to its best treatment, and yet she seems to deeply feel its praise. She has taste and knowledge of true color, the power to swell tones, and volume where the situation is dramatic, or draw out the tone to the fineness of a thread when the lyrical is demanded. The use of this facility adds length to that oral tradition which the exquisite feeling of celebrated singers bequeath to us, and through which alone it is possible for students to get that artistic quality called divinity.

Nordica responded to her first encore with a sweet little lullaby—sunt mezzo cantabile, sweet, but of very difficult vocalization.

The aria from Massenet's "Herodias" employed her full dramatic resource and was loudly acclaimed by the audience to her strongest effort. The encore was the Rosalind madrigal, a charming lyric, and Nordica sang it with that charming coquetry of singing which is allied to the coquetry of a good woman.

The effect of Miss Reid's singing last year was fresh in the mind of a great many people and she was greeted with an applause of recognition. She first sang the aria from Delibes' "Jeune de Seville," and in acknowledgment of the clamor that followed gave a little ballad called "Doris." She is the same quiet, bright, petite Margaret Reid with a change only in the certainty of her manner, the result of her recent successes. The aria from Verdi brought the applause which has become the constant of her singing. She returned with "La Veritable Manola," written by Emile Bourgeois, her old teacher in Paris, and as Nordica, her voice is evidently lyric, high and birdlike, somewhat after the old Italian school, and yet full of sweetness and human melancholy. It has perceptibly improved since she was here last year. One year's experience has added much of womanly maturity, which a young singer is not apt to possess.

If applause be the gauge, Miss Walker's singing was thoroughly enjoyed, and the house showed itself as appreciative of the home artists as of those who have gathered their finish from abroad. Her voice is a beautiful contralto, entirely adequate to the large proportions of the hall. In two dainty love songs, "Thy Heart," the principal and "Wake Not, O Sleep," a serenade, moved her and the audience with the feeling that this selection was not long, but were very creditably given. He suffered not in the least from contact with Miss Reid's voice, but supported it with his masculinity.

Mr. Schliwien's violin was the sole instrument of the programme. Mr. Schliwien is recognized by such orchestras as Darnoch and Seidl's to be among the first violin artists. His broad, masterly playing is as familiar to the public here as "Waltz-Prize Song" is to the fatherland child.

## WORK OF THE CHORUS.

It Is Smaller in Volume but of Better Quality Than Its Predecessors.

The festival chorus is probably one-half in actual numbers this season what it has been at any previous time, but like many other composite articles, what it lacked in quantity it possessed in infinitum in quality. The arrangement of the singers was exceedingly pleasing. All the choruses of the permanent stage of the hall in diverging tiers, at the corners at right and left were banked in with tropical plants, and across the front were palms and vines. The sopranos were on the left (from the audience), then the altos, the tenors, and the basses. The array of colored gowns of all possible tints and combinations, relieved here and there by pure white or simple black, was a sight to be seen. As to quality, each voice was tried, before admission to the chorus was given, and, as a consequence, all possessed an amount of excellence sufficient to be a help and not a hindrance to anyone. This chorus had more study than any other beginning of the season, and some of the material was better, and the direction surely all one could ask. The chorus of the festival was a fine example of the power of expression were brought to that state where the audience could rest assured that every mark of emphasis, whether crescendo or diminuendo, forte or piano, or whatever else the composition demanded, would be done and in order.

The chorus study of Handel's "Judas Macabean" was the complete work. The rendition of principal, however, made the absence of orchestra, and the selection of the chorus from it for the concert. The opening was "Mourning, ye Afflicted Children." The solemn, measured strains and repeated refrain of calling for sorrow were given with impressive power. Following came the prayer, "O Father, whose Almighty Power," finishing the first part with a dignified and grace thoroughly in accord with the great subject.

The finale of the first part of the programme was selections from the same composition, introducing Madame Nordica and Miss Walker as soloists. Madame Nordica was never so distinguished as when she entered, and Miss Walker, following, also received a hearty welcome. Madame Nordica's solo, "Ah, Wretched Israel," was given with a power and a wealth of expression that gave it, expressing every depth of woe and wretchedness with a wealth and volume that was never before. The requirement. The two chorus numbers, "From Mighty Kings," and "See, the Conquering Hero Comes," were majestic. The chorus was added to the choir, and well trained, that praise such as one would feel like expressing would seem overdone to one who was, and scarcely enough to one who was.

The chorus showed to even better advantage in Part II selections from Mendelssohn's "St. Paul." The choruses expressed in "Lord, Thine Art God," places this among the greatest of the choruses in the world. The chorus was added to the choir, and well trained, that praise such as one would feel like expressing would seem overdone to one who was, and scarcely enough to one who was.

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There was no orchestra. The sole instrument was a grand piano and four performers. Miss Minnie Diener, who has been playing accompaniments for the chorus during their season of rehearsal, performed the part of orchestra admirably. To sustain the preludes, interludes and accompaniments requires a talent and endurance deserving of the highest commendation. Mr. Ernestine played for Mrs. Nordica and Miss Walker, Prof. Paul Hahn for Miss Reid, and Miss Angela Maxwell for Mr. Schliwien, all most creditably.

## PERHAPS ANOTHER CONCERT.

The Festival Directors internally discuss it—A Short Talk with Miss Margaret Reid.

There was some talk of giving a popular concert on Thursday evening to show off

the excellence of the chorus. Miss Reid may remain in the city until then and might be prevailed upon to sing. The work of Miss Walker last night shows that she would be a good drawing card for a concert on Thursday night. The directors talked of the matter only in an informal way yesterday and may take some action to-day. The receipts last night, \$2,400, will hardly cover the outlay made for the festival, but the directors feel gratified at the public's testimonial last night.

Miss Reid does not know exactly how long she will remain in Indianapolis; she hopes to be here until the end of the week if her manager will permit her. A telegram was sent her last night. Miss Reid is in the best of health, though very tired from her journey and her rehearsals yesterday afternoon.

"Since I was here before," said Miss Reid last night, "I have been singing in concert at Paris and in various cities in France. 'Travels,' 'Lullabies,' 'Riguetto,' 'Next season I will probably be with the Abbey-Grange company. I am now learning new parts and studying much of my leisure time.'

Miss Reid's greatest triumph in the past year was in Trieste, where she sang in "Lucia de Lammermoor." She has engagements near at hand in concert in New York.

## THINKS HE'LL GET AN OFFICE.

Vagaries of Joseph Welch, Once Prominent in Local Military Circles.

There is a distressing case of temporary aberration of the mind at the station-house, Joseph Welch, aged thirty-four years, and residing on Douglas street with his parents, has for some time been indulging in ways so strange that it was found necessary yesterday to place him under restraint. Welch labors under the delusion that he is about to be appointed to office under the new administration. Some time ago he created consternation in his home by appearing in the parlor wearing a military uniform in very scant apparel. He was at one time captain of the Emmett Guards and later was commander of the 10th Indiana Cavalry. He held the position of clerk in the railway mail service a few years ago.

## CARVED IN THE BACK.

Stable Boy Slashed with a Razor in the Hands of a Companion.

William Spearman, aged seventeen years, an employee at Woods & Cooper's livery stable, on Ohio street, was cut in the back with a razor, last night, when he took to the City Hospital in the city ambulance. Spearman and Jacob Allen became involved in a fight, and Allen cut him with a razor, inflicting a wound about eight inches long across the back. The wound is not serious.

## MONEY IS FLOWING IN.

The Capital National's Paper Being Paid—An Offer of Assistance in Resuming.

There is hardly a possible doubt now that the Capital National Bank will pay dollar for dollar, and the bank's chances for resuming are excellent. Since it suspended over \$100,000 in cash has come in from various sources, much of the sum being payments on paper held by the bank. It is known that fifty per cent. or more of the deposits have been gathered together. The paper held by the bank, it is learned from an authoritative source, is good and a great deal of it is maturing from day to day and is being paid. The bank has authority to accept notes on demand, but it cannot accept them unless it is to run on a note. One man wanted to take up a \$100,000 note and stop the interest on it, but the officials were unable to do this. A large part of the bank's paper is in the hands of the Capital National Bank, and it is a big point in the bank's favor.

The Chicago Gold Mining Company also seems to be figuring in the Dwigzins case. It is stated that the bank at Morrisville, the home of the Dwigzins family, is a subsidiary of the Chicago Gold Mining Company, which E. C. Atkins is presumably at the head.

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## AMUSEMENTS.

PARK THEATRE—HENRY BURLESQUE COMPANY.

The Henry Burlesque Company began a week's engagement at the Park Theatre yesterday, and drew the usual good audiences. The company has been considerably changed since it was seen here at Engle's last fall, but not impaired. It gives a diversified vaudeville and burlesque bill, which contains various entertaining features. The opening piece, "A Rustic Reception," introduces Jay Tingley, the ex-minstrel comedian, Marie de Kestelle, a well-known actress, and a comedy duo, consisting of Pauline Cook and May Clinton, who do a really wonderful rifle-shooting act. H. A. Devere, the musical comedian, will be repeated every afternoon and evening during the week, and is likely to draw a succession of large audiences.

## EMPIRE—SMITH'S SPECIALTY COMPANY.

Denver Ed Smith's Vaudeville and Athletic Company opened to good business at the Empire Theatre yesterday afternoon and night, the attraction being, of course, the pugilistic quartet—Denver Ed Smith, Peter Maher (the Irish champion), Joe McGrath and Tom Lowery. The specialty part of the performance is above the average usually offered at such an entertainment, and includes such people as the Keegans, Alice Thompson, Ford and Lewis (the Hovey boys, who lately appeared here with Riley & Wood's company), Nino Edie, rope dancer, and others. Taken as a whole it is quite a consolidation of novelties. Each and every performance concludes with two rattling set-bos between the pugilistic members of the company.

"BRACK UP" is a tantalizing admonition to those who feel all tired out, without appetite and discouraged. It is a play in which Hood's Sarsaparilla builds up the tired frame and gives a good appetite is wonderful.

Best family cathartic, Hood's Pills.

## MR. DONHAM NOT YET SAFE

Civil-Service Commissioners Do Not Propose to Let the Terre Haute Case Drop.

Postmaster-General Bissell to Be Forced to Take Action—Swift's Report at Washington—Voorhees's Untruthful Dispatch.

WASHINGTON, May 22.—The Terre Haute postoffice case will not drop, and although Postmaster-General Bissell would like to dismiss the entire subject from his attention, he will be forced to take some action in the matter by the Civil-Service Commission, and will be forced also to give some attention to the report which has just been handed him by Mr. Lucius H. Swift.

Civil-service Commissioner Roosevelt is also coming prominently into the case, and the full commission will hold a meeting on Mr. Roosevelt's arrival to-morrow to discuss the action of Postmaster Donham.

Mr. Bissell was seen to-day by your correspondent. He stated that Mr. Swift had handed him the report on the Terre Haute case, but, he said, he had not yet had time to read it, and was unfamiliar with its contents. He will take no action in the case till he has sufficient time to go carefully over the entire matter, and will make no statement of any kind until he is thoroughly informed of the situation in Mr. Donham's office.

There is no doubt but that Mr. Bissell has had to depend for his information as to the Terre Haute office entirely on Senator Voorhees, but he now shows a disposition to look into the matter himself. When shown a copy of the dispatch which appeared in the Journal as coming from Senator Voorhees directed to Mr. Lucius H. Swift, he tried to defend Senator Voorhees by stating that he believed the telegram, as there existed to be a forgery, and confessed his disbelief as to Senator Voorhees's authorship of that bit of diplomacy.

Correspondence. Both Senator Voorhees and Turpie called on Mr. Bissell to-day, but their visit was very brief, and while the Terre Haute matter was alluded to, it was not discussed at length.

The Civil-Service Commission is also in receipt of a copy of the report prepared by Messrs. Folke and Swift, and, as soon as Mr. Roosevelt returns, the report will be carefully considered by the commission.

Mr. Roosevelt will be back to-morrow, and as he is himself in the Terre Haute case, he will be in a position to discuss the violation of the civil-service regulation by Mr. Donham. When the examination is completed, the report received at the commission now at Terre Haute, Mr. Bailey has also kept the commission fully informed of the actions of Mr. Donham, and has also been heard at the examination on the examination carried on there, the first set of answers having already been received at Washington from that office.

## General Notes.

WASHINGTON, May 22.—The issue of standard silver dollars from the mints and treasury offices during the week ended May 20, 1933, was \$1,000,000, for the corresponding period of 1932, \$1,000,000.

The Treasury Department to-day purchased 360,000 ounces of silver at \$23.35 per ounce. The purchases thus far this month amount to 3,330,000 ounces.

Upon the request of Secretary Hoke Smith the Interior Department with a list of army officers from which he recommends that the United States take over the "three gold" in the treasury to-day is \$2,240,000, but this does not take into consideration the gold shipped from New York last Saturday. When the United States takes over the gold reserve of \$100,000,000 will remain intact, but the margin will be thin.

The Department of Agriculture has received advice from Copenhagen that the effect of that E. F. Anderson, a large importer of food products in that city, has sent an order to the United States for a consignment of California canned and preserved fruits. This department is informed, is one of the immediate results of the recent corn banquet given by the agent of the Agricultural Department in Copenhagen, at which the local fruits, such as raisins, figs, etc., were the product of California.

The list of foreign nations represented at Washington has been increased by the establishment of a Siamese legation, Phra Sriyud, the secretary of the Siamese legation at London, has been designated by his government to act as chargé d'affaires ad interim.

It is understood that Mr. Bernard Goode, of Detroit, before the Interstate Commerce Commission, has been re-established with William E. Ely postmaster.

Secretary of the amount has ordered Lieut. Thomas M. Deffen, Fifth Infantry, to proceed to Indianapolis and report to the Indiana National Guard for duty pertaining to the National Guard of that State.

Fourth-class postmasters were appointed in Indiana to-day at the following places: Floyd county, Mrs. S. J. Thompson, vice M. W. Smith, removed; at Paoli, Orange county, H. H. Suckier, vice J. F. Lindley, removed.

## A Test on a Cadaver.

In undertaking tests of Collier & Murphy, on West Maryland street, he the body of old man who died at the City Hospital thirteen days ago, and it still remains in an almost perfect state of preservation. On this cadaver a test is being made with a new embalming fluid, the discoverer claims that bodies can be preserved for an indefinite period and that they will eventually turn to stone under this process of embalming.

## Dwelling House Damaged.

A house owned by Warren Coffman and occupied by a colored family, at No. 207 West North street, took fire yesterday afternoon in some unknown way and was damaged to the extent of \$100.

## IMPORTANT CHANGE OF TIME ON THE INDIANAPOLIS LINE.

Under schedule taking effect May 21st trains will leave Indianapolis at 7:30 a. m., 11:50 a. m., 1 p. m., 4 p. m. and 11 p. m. Note that the 7:30 a. m. train now makes close connection at Terre Haute for Vincennes, Princeton and Evansville. For full particulars of rates and service apply to W. F. Brunner, E. A. Indianapolis.

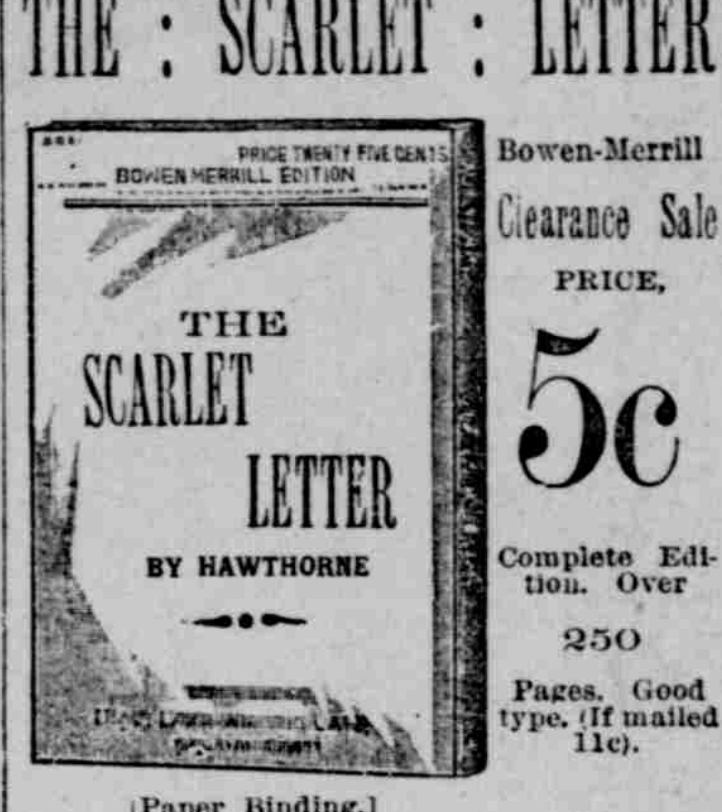
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